

CD99-58

University of Toronto

Faculty of Music



Electroacoustic Music

**by
Student Composers**

**Works by
ctmartin, Galbraith, Obrecht, Olsen, Lukman**

**October 17, 1999
Walter Hall
2pm**

82-990

Program

- | | | |
|-----|-----------------------------------|-----------------|
| 1 | Music? | Craig Galbraith |
| | Six Species of Movement | Guy Obrecht |
| 2 | i - Open | |
| | ii - Play Liszt | |
| | iii - Flouring | |
| | iv - Merge | |
| | v - Process | |
| | vi - Rusty Wind | |
| 3-5 | Selections from <i>Neuromicon</i> | ctmartin |
| | I, VII, VIII (sanitorium) | |
| | Span | Lusiana Lukman |
| | Dale Sorensen, trombone | |

Intermission

- | | | |
|---|----------------------|-----------------|
| 6 | Impulse | Peter Olsen |
| 7 | The Young Line | Guy Obrecht |
| 8 | <i>Tum Balalaika</i> | Craig Galbraith |
| 9 | Biru | Lusiana Lukman |

Program notes

Craig Galbraith is currently completing a Masters of Music in Composition degree at the University of Toronto.

Music? is a bit of fun. The recorded phrase is an excerpt from a speech given by Tyler Duncan, a Vancouver baritone, at his graduation recital. Taken out of context, this clip is processed and mixed with some "cheesy" musical idioms in a satirical statement about how others view our pursuance of music as a career.

Tum Balalaika started as a simple arrangement for four voices of a well-known Yiddish folksong. In its original form, it's quite a lively melody, however, I decided to slow the tempo and use richer harmonies to achieve a more haunting effect. I took this process further when moving to the digital realm. The piece today consists mostly of digital manipulation, extreme stretching, short samples, and altered excerpts of phrases. Midi is used where the qualities of the selected sounds relate closely to that of the digital audio. The overall form of the piece follows that of the original arrangement – a relaxed and free journey through a variety of soundscapes.

Guy Obrecht is currently in his final year of a Masters in Music Theory at U of T. During his undergraduate degree at the University of Ottawa, he studied composition with Steven Gellman. In his first year at U of T, Guy continued to pursue his interests in composition, studying electroacoustic music with Professors Christos Hatzis and Gustav Ciamaga.

Each part of **Six Species of Movement** was composed individually and then gradually edited towards a common goal. Elements of movement are taken on two levels, movement in our memory, and movement in sonic occurrence. To a degree, a dialogue emerges as spatial and directional ideas collide.

The Young Line takes its sonic material from the Subway system; from the entrance to the station; to persons talking; and to trains arriving at the platform. The idea however, was not to create a collage of semiotically charged sounds, but rather to attempt to recreate the essence of the public transport experience here in Toronto - one that as a newcomer to this city, I found rather compelling. This became a challenge to try and get beyond the recorded 'givens' of the experience as a solely acoustic phenomena, and move into the realm that asks the listener to consider those elements that they create, rather than resting on the traditional assumption that they receive.

Lusiana Lukman was born in Jakarta, Indonesia. In 1985, she came to Canada. In 1994 she began her composition studies with Dr. Anthony Dawson. At the Faculty of Music, University of Toronto, she has studied with Edward Laufer, Walter

Bucynzski, Alexander Rapoport, Christos Hatzis, Gustav Ciamaga and Chan Ka Nin. Lusiana has received numerous awards and scholarships for her solo, chamber and choral compositions in Canada and abroad. One of her current projects this year is a commissioned piece for clarinet and tape, generously funded by the Ontario Arts Council grant. She is presently completing a Masters of Music degree in Composition.

Span was written for trombonist Dale Sorensen. Span of time, span of space. "For time is the longest distance between two spaces..." - Tennessee Williams.

Biru (Blue) is the third piano piece I have written. The first two also entitled after their colourful characteristics are: "Merah" (Red) and "Putih" (White). "Biru" is temperamentally playful, intense and driving. The dialogue between the piano and the prepared tape is strongly related, although, the interaction are sometimes in agreement with each other and other times in total conflict. "Biru" as a colour is paradoxical. For instance, though one often thinks of it as a cool colour, in scientific fact, a "blue" shift in a star is caused by its intense heat presence. Things are not always what it seems. The bottom line is, everything is relative, and "blue" can mean what you want.

ctmartin has studied with Christos Hatzis, Gustav Ciamaga and Gary Kulesha to name a few. His work has been premiered by Edmonton's St. Crispin's Ensemble, and Toronto's Continuum Ensemble. He won first prize in the Edmonton Composers' Concert Society's Young Composers' Competition in 1996. In addition, he has worked with the arraymusic Young Composers' Workshop, and twice with the Emerging Composer's Concert in the Festival of the Sound at Parry Sound, Ontario. He can still taste the chorizo sausage. He presently lives, studies, and works in Toronto.

I came up with the title *Neuromicon* by combining the words "neurosis" and "necromicon". The piece is a series of eight landscapes, dark in nature. I chose these selections (I, VII, VIII) based upon their ability to convey energy, contrast, and eventually finality. The suite was built upon a series of sound files created in a program called XX, with each song built around a specific sound file.

Peter Olsen is completing his final year of a Bachelor of Music Degree in Composition. He is presently studying with Christos Hatzis and Tim Dawson (double bass).

The main melodic material for **Impulse** was derived from a fractal motif.